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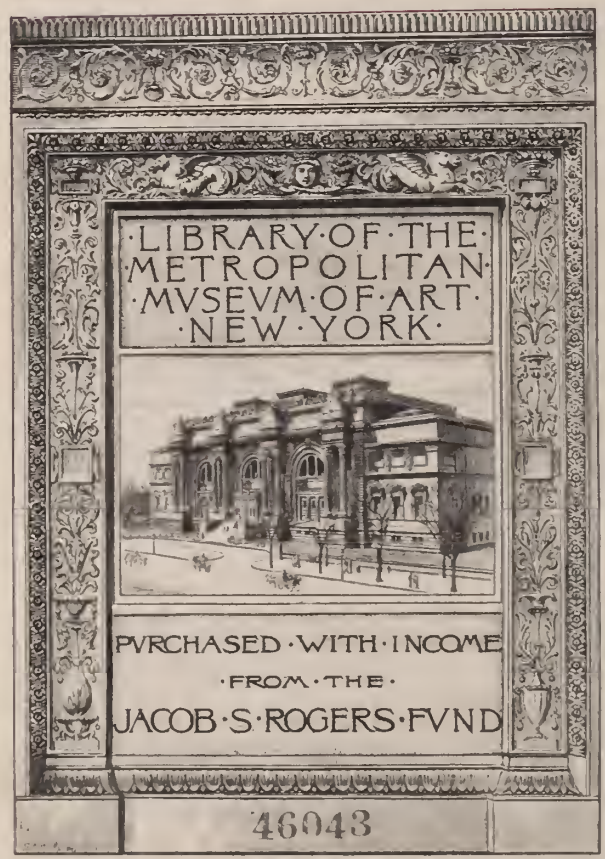

No. 257

# JAPANESE COLOR PRINTS
FROM
# THE ART MUSEUM, BREMEN

No. 71. Honaogi, Silver Print by Utamaro

Exhibition Daily, 9.30 to 5.30, from Monday, November 6

SALE BY AUCTION, FRIDAY AND SATURDAY EVENINGS,
NOVEMBER 10, 11, 1922, AT 8 O'CLOCK

THE WALPOLE GALLERIES

12 West 48th Street Tel. Bryant 4140 New York

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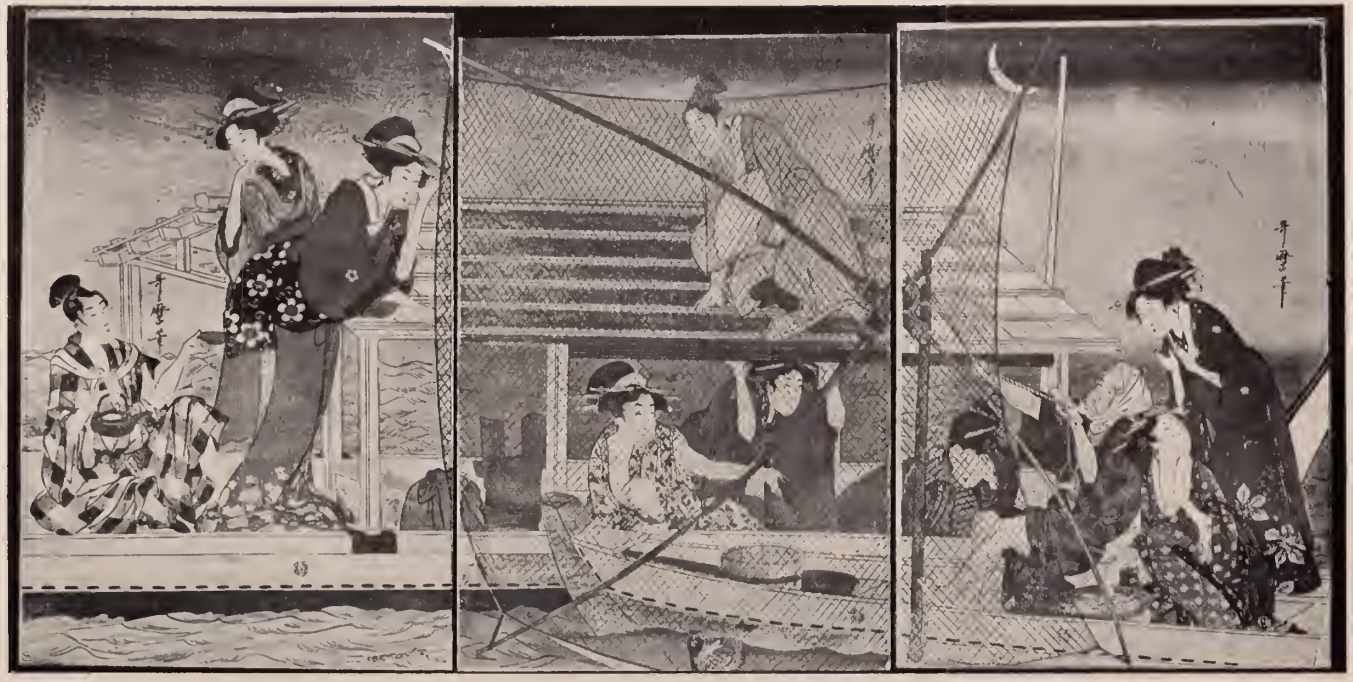


No. 201. Utamaro

View from Nov. 6 | No. 257 | Sale Nov. 10, 11

# Rare and Valuable
# Japanese Color Prints

## PRINTS FROM
## THE ART MUSEUM, BREMEN
## OF HIGH QUALITY
## BOTH IN COLOR AND IMPRESSION

A COLLECTION THAT HAS BEEN UNDISTURBED FOR MANY YEARS

PRIMITIVES

By Kiyomitsu, Toyohiro, Toyomasa and a superb Yoshinobu.

SURIMONO OF PRISTINE FRESHNESS

By Hokusai, Hokkei, Keisai, Gakutei and Shunman.

PRINTS OF RARE QUALITY

Geisha Girls by Choki, Harunobu's own portrait with two of his famous models in Maneyemon; Flute Player, Noble Lovers, Hagi Tamagawa, "Jin" from the Five Elements, the identical print used by Kurth in his "Harunobu"; the Shiba Kokwan's used by Dr. Kurth; the fine Sharaku prints Dr. Kurth used in his work on that artist; large head by Shunyei; Set of Yeishi's "Refined Five Festivals"; Toyokuni's "Gion Matsuri" procession; Koriusai's "Fidelity from the Cardinal Virtues"; Rare Landscapes by Hokuju, Kuniyoshi, Hokusai, Keisai, Hiroshige's Kisokaido, and

TWO PRINTS ON SILVER GROUND BY UTAMARO, ONE BEING THE FAMOUS MODEL HANAOGI

To Be Sold by Auction

ON FRIDAY AND SATURDAY EVENINGS

NOVEMBER 10, 11, 1922, at 8 o'clock

Exhibition Daily, 9:30 to 5:30, from November 6

THE WALPOLE GALLERIES

12 West 48th Street New York, N. Y.

*Telephone Bryant* 4140

# Conditions of Sale

1. ALL BIDS TO BE PER LOT. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. GOODS BOUGHT TO BE REMOVED AT THE CLOSE OF THE SALE. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. TERMS CASH. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer, the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Priced copies of this catalogue at $3.00 each after the sale.

THE WALPOLE GALLERIES

LENORE YOUNG TURNBULL EDWARD TURNBULL

12 West 48th Street, New York, N. Y.

This sale will be conducted for the Walpole Galleries by

MR. WALTER S. SCOTT

# PREFACE

On my trip to Europe shortly after the close of the war I first saw the collection of the Museum of Bremen and after two years of repeated effort I succeded in getting the first selection of this truly remarkable collection, which is without doubt the finest of any Museum in Germany. Dr. Kurth using them for reproduction in his works on Sharaku, Harunobu, and Shiba Kokwan.

Each of the prints in this sale is offered in the original mount of the Museum and bears the stamp: Kunsthalle, Bremen" on the reverse. In cataloguing the prints I have taken great care to keep away from any over-enthusiastic descriptions. If a print is catalogued as "perfect" or "flawless," it really is so, and I have tried to point out all small defects, spots or wormholes. In doing this I was especially thinking of the out-of-town buyers, who have to rely entirely on the catalogue, and to whom it is a sore disappointment to receive their purchases in a vastly different state from what they expected.

I sincerely believe that so great a number of very fine Harunobus has never before been offered in one sale. Examples like "*On the Balcony*," "*Noble Lovers*," "*The Poetess*," "*The Ballplayers*" and the marvelous "*Fluteplayer*," to say nothing of Harunobu's own portrait, in "*The Love Adventures of Maneyemon*" are seen only very rarely. The examples of Utamaro, although few in number, are certainly of unsurpassed quality. I will only mention the wonderful silverground "*Portrait of Hanaogi*" that is absolutely unique, and the almost unobtainable "*Poem on the Fan.*" The three Sharakus are most interesting, especially the hosoye; also the beautiful Choki.

It is impossible to mention all the prints that are worthy of it, but I am sure that a collection of such varied and excellent character throughout will be of interest to a great number of collectors looking for the rarest and finest prints, as well as those wishing to secure the Hokkei, Hokusai, Gakutei and other surimonos in pristine state or landscapes of Hokuju, Kuniyoshi and later artists. Knowing the keen appreciation of the print collectors in America for the really fine things, it gives me genuine pleasure to offer them the prints catalogued on the following pages.

ANNIE WOLF.

# JAPANESE COLOR PRINTS

of Great Rarity and Beauty

from

# THE ART MUSEUM AT BREMEN

(Each having the Museum Stamp on the Reverse)

OF HIGH QUALITY

IN COLOR, CONDITION and IMPRESSION

From a Collection that has been undisturbed for many years

PART II

Catalogued by the Owner

## EIGHT PRINTS FROM HIROSHIGE'S "47 Ronins"

Including the 5 snow scenes from the famous

Act XI (Capture of Moronao)

1. TONASE AND KONAMI.

Tonase and Konami accompanied by a servant carrying luggage, on their way to Kyoto. Fuji towers above clouds in the backgrounds.

Beautiful impression in fine condition. Act VIII.

2. YURANOSUKE LEAVING HOME.

Yuranosuke is leaving home in the disguise of Honzo, behind him are Oishi and Rikiya. In the room the mortally wounded Honzo with Tonase and Konami. Snowy bamboos in the garden.

Exceptionally fine print. Act IX.

3. THE LANDING.

The Ronin have just landed at Cape Ikamura, Yuranosuke is leading them. The rim of the sinking sun is seen above the horizon.

Very fine impression in excellent condition. Act. XI.

8.

4. ON THE MARCH.

The Ronin are marching to Moronao's castle from the icy bay dotted with sails, past snow-covered cliffs. A red winter moon hangs low above the horizon.

A superb impression in perfect condition. Act XI.

13.

5. CURIOSITY.

Passers-by are watching the Ronin at the entrance of Gihei's house full of curiosity. Beautiful night sky.

An exceptionally fine impression, full margins. Act X.

2.50

6. AN INTERMEZZO.

Three watchmen are hindering the progress of the Ronin. Yuranosuke is talking to them. Snow-covered walls and Bamboo in the background.

Exceptionally fine print. Act XI.

4.50

7. BREAKING INTO MORONAO'S CASTLE.

The Ronins breaking down the doors of the fortified castle of Moronao. Yuranosuke watching them from a sort of portable throne.

Fine copy in perfect condition, with margins. Act XI.

No. 8. The Fight: Hiroshige.

8

8. THE FIGHT.

The Ronin pull Moronao out of the cellar where he had been hidden. Fighting in the background. Snow landscape.

Very fine impression and condition. Act XI.

(Illustrated)

No. 9. CHOKI.

## CHOKI: Worked 1785-1810

9. THREE GEISHAS SEEN AT HALF LENGTH.

Three geishas dressed as men for the Niwaka festival. A pretty conceit in crisp rose and light blue tones, bordered with black; on yellow ground. VERY RARE.

60.

Size 14½ x 10. VERY FINE IMPRESSION IN FINE CONDITION, with the purity of line for which the artist is celebrated.

(Illustrated)

## HARUNOBU

1760-1771

10. THE PEONIES.

A graceful young courtesan in flowing robes stands on the shore of a river. A flowering peony-bush beside her. Browned and mended. but still of great charm.

9

Size 8½ x 10¾. Signed.

No. 11. HARUNOBU.

11. THE HAGI TAMAGAWA: From the "Six Tama River Series."

2.50 A young Samurai mounted on a white horse led by a girl in delicately coloured robes with a pipe in one hand through a shallow stream. A flowering hagi bush at the right. Strong blindprinting of the horse and the girl's robes.

Size 8¼ x 11. Signed. A brilliant impression in wholly flawless state. Illustrated in the James Orange sale in London and considered one of his finest prints. No. 38, Kurth, and reproduced by him.

(Illustrated)

No. 12. HARUNOBU.

12. CHIDORI NO TAMAGAWA: THE WALK BY THE RIVER.

A courtesan with a big shade hat dressed in purple with blue and white striped obi is walking beside a swiftly flowing stream. She is followed by a boy in pink robes. Sanderlings are flying in the air. From the "Six Tamagawa" series or "Chidori no Tamagawa" in the province Mutsu.

Size 8¼ x 11. A brilliant print in fine condition.

(Illustrated)

No. 13. HARUNOBU.

## 13. FLYING WILD GEESE.

Two young girls, in lovely gauffered robes of pink, pale-blue and mauve tones, sit near an orange veranda watching the flight of wild geese which betokens the coming of Spring. A blossoming plum-tree is silhouetted against the clear snow-washed sky.

Size 7½ x 11. EXTREMELY FINE IMPRESSION IN VERY FINE CONDITION.

(Illustrated)

80

No. 14. HARUNOBU

14. THE KOMUSO. AT THE TEA HOUSE MOTO-YA.

A komuso in the traditional robes of white gauffered to give the effect of crepe and a rose brocade belt plays the flute before the engawa of a house. His face is hidden by his beehive hat. A beautiful courtesan standing by a reeded blind has put before her on the engawa a dish, with water, in which the Komuso's face is mirrored, revealing his identity.

32.50

Size 7¾ x 10½. A remarkably beautiful impression in excellent condition. Date about 1764, signed.

(Illustrated)

No. 15. At the Toilet

15. AT THE TOILET.

30 A kneeling servant holding an obi to her mistress, who stands before her, a graceful figure in a loose robe patterned in snowy bamboos, lined with rose colour, and pulled aside, which discloses her limbs. To the right a black-bordered screen with cranes and bamboo, the signs of good luck.

Size 8½ x 11½. A remarkably fine impression, in excellent condition and coloring of exquisite delicacy.

(Illustrated)

16. MOTHER AND CHILD.

25 A lady in violet (oxydising) robes patterned in snowy bamboo is holding out her little boy to another woman who kneels before her, and who puts a letter into the front of her dress at the same time. A masterpiece of soft colours and blindprinting.

Size 8¼ x 11¼. Extremely fine impression in excellent condition. Signed.

No. 17. HARUNOBU.

## 17. ON THE BALCONY.

Two courtesans are looking over the harbour from a balcony. Their robes are soft rose, fawn and yellow tones. The reds are softly oxydized. Fuji appears in the back, beside the setting sun. A design of indescribable charm and beauty of Harunobu's best period, and brought one of the high prices of the Happer sale ten years ago.

£2.5 0

Size 8 x 11. A FAMOUS PRINT in a fine and brilliant impression in absolutely flawless state. Signed.

(Illustrated)

No. 18. HARUNOBU.

## 18. THE LETTER.

A girl in apricot robes patterned in curling ferns in Harunobu's most delicate manner stands holding a letter, her companion in pale pink sits beside her, holding a Samisen. The colouring is in pastel tones throughout, yet very brilliant. Birds and waves seen through the verandah opening.

27.50

Size 7½ x 11. Perfect impression and condition. A composition of exquisite delicacy of coloring. Signed.

(Illustrated)

No. 19. HARUNOBU

19. THE BALLPLAYERS.

A courtesan in marvellously rich robes is watching her little Kamuro playing ball. Another sits beside her playing the Samisen. A marvel of colours and fine gauffrage printing, truly a "Brocade-picture."

Size 8½ x 11½. A NOTED PRINT in a rich and luminous impression in absolutely flawless state. Signed.
(Illustrated)

20. THE LADY IN THE KAGO, OR "TAKING THE AIR."

A lady in rich blue-green robes sits in her Kago. A servant also in green kneeling before her is helping her light her pipe. A flowering plumtree is silhouetted against the green-blue background.

Size 8 x 10¼. VERY FINE IMPRESSION in excellent condition. Signed. Illustrated in the collection of M. Paul Blondeau where it was considered one of his finest prints.

No. 21. HARUNOBU.

## A PRINT FROM THE "FEAST OF LOVE" SERIES BY HARUNOBU

21. THE TWO FAIRIES APPEARING TO MANEYEMON.

"The first leaf of the Shungwa, Harunobu's epoch-making work" (*the first Japanese book printed in colors*): "The Delightful Love Adventures of Maneyemon," describing the adventures of the youth after receiving a secret drug from the Fairies, which rendered him invisible. The cloud on which they stand is done in blindpressing and the rich Pompeiian red of the Pines, contrasted with the Torii of Kasamori Temple, with the figures forms an amazingly attractive composition.

50.

Size 10½ x 8¼. A very beautiful impression in excellent condition. Date about 1769. Very rare, and the interest greatly enhanced by the fact that here is Harunobu's own portrait of himself as the youth. The two fairies are portraits of "O-Sen" and "O Fuji," whom Barboutau recounts Harunobu first saw when dancing "L'Image Riante" at Youshima Tenjin, with two other girls, all of "ravishing beauty." O-Sen was a tea-house girl of Kagiya, and O Fuji was the daughter of a tooth-powder merchant at Asakusa, both of whom Harunobu has rendered famous by his many portraits. It is difficult to imagine a more interesting print than one which contains Harunobu's own likeness and that of his favorite models. Barboutau reproduces it in the limited edition of his Catalogue de luxe and it is illustrated in Kurth.

(Illustrated)

22. LOVERS EMBRACING.

A young girl, in soft fawn-toned robes, sits on the floor, a young man in a black haori over rose-color is kissing her. From behind a half open door, beautifully done in blindprinting, a servant is watching them. 5.

Size 10 x 7½. Very fine impression and color, but a few small wormholes. Rare oblong example, unsigned.

No. 26. HARUNOBU.

23. THE MASKED GUEST: INTERIOR.

A girl who had been sitting under a kotatsu near the hibachi struggling with a masked man. A servant watches them from the doorway. 5.

Size 10 x 7½. Good impression and condition, oblong unsigned. Print from an erotic album. In the Tuke and Hilditch Collections it is given to Harunobu.

24. GIRLS PLAYING "KITSUNE-KEN."

Three young girls are sitting around a rose-coloured mat, two playing a game with cards, one acting as Umpire. 10.

Size 11 x 8½. Excellent impression and condition. Unsigned.

25. COURT BEAUTY SOTOORI HIME WATCHING A SPIDER.

In the rich costume of the ancient court Sotoori Hime is on a veranda. Beside her an attendant holding an andon. A spider is letting itself down from the ceiling. Crisp blind pressing. 5.

Size 11 x 8½. Beautiful condition and state. Sotoori Hime was a celebrated Court Beauty of the 5th Century credited with the invention of silk-spinning, the idea gained from watching a spider. Obl. print, unsigned, attributed to Harunobu.

26. GIRLS AND MONKEYS: HASHIRAKAKE.

Two girls are being robbed at a picnic by monkeys who let themselves down in a long chain from a flowering tree. The print is much browned, but the design is of mingled grace and charm with the contrasting deviltry of the monkeys so delightfully rendered by Harunobu. 10.

A pillar print. In browned but good condition. Signed.

(Illustrated)

No. 30. KORIUSAI.

No. 28. HARUNOBU.

No. 29. KORIUSAI.

27. THE EVENING LETTER: HASHIRAKAKE.

A slender girl in loose, pale night-robes that reveal her breast, stands before a sleeping net, reading a letter. 21.

A pillar print. Good impression and condition. Signed.

28. GOMPACHI DISGUISED AS A KAMUSO: The Flute Player.

The lover of Komurasaki, famous for his beauty and recklessness, in the traditional white robes done in finest gauffrage with rose brocade belt, flute, and carrying a large green hat. Without a background. 85.

A pillar print. A beautiful impression of this famous print. One of the popular "Six Tamagawa." Signed.

(Illustrated. p. 18)

## KORIUSAI: 1760-1780

29. THE NEW YEAR'S FESTIVAL: HASHIRAKAKE.

A courtesan, dressed in light, buff-colored festive robes tied with green and buff, stands at the entrance of a house ornamented with the pine and bamboo for the new year's celebration. 15.

A pillar print. excellent impression and condition. Signed.

(Illustrated, p. 18)

30. GIRL WITH EGGPLANTS: HASHIRAKAKE.

A tall young girl in pale apricot checked robe walks, carrying a basket of eggplants. Fuji in the background. 13.

A pillar print. Good impression and condition. Signed.

The left hand sheet of that excessively rare subject—a two-sheet hashirakake, "The Three Lucky Things," the missing sheet being a youth with a falcon whom the girl is meeting. Illustrated in Binyon and called there of "extraordinary rarity."

(Illustrated, p. 18)

No. 31. Koriusai.

31. LOVERS BY THE WINDOW: HINO-YA TEAHOUSE.

An exquisite girl in rose colour sits on the window sill, caressing a small animal she is holding, a youth sits beside her. Through the window the foam-flecked blue sea is seen. Wonderful harmony of colour, enhanced by the fine black of the stork screen beside them, and of indescribable charm.

Size 7½ x 10. An exquisite impression in excellent state. Signed.

(Illustrated)

No. 32. Koriusai.

32. FIDELITY: From the "Five Cardinal Virtues."

A young girl sitting on the floor reading to a companion who sits on the window sill listening. A screen with birds and snowy bamboo to the left. Beautiful oxydization of the beni.

Size 7½ x 11. Artist's impression in perfect condition. Signed.

30

It is interesting to note that in Sir Frank Swettenham's collection he illustrates this exact scene by Harunobu; the details only are different. There is no bird cage in the Harunobu. the snow pattern on the screen is different, and there is a second lighted ando just beyond the Shoji. With whom did the design originate?

(Illustrated)

33. THE DAY OF THE MOON.

4200

Ariwara no Narihira seated on a veranda in blue robes, a young girl in rose over white stands beside him. Behind him a small table with sacrificial offerings for the moon is visible. The huge disk of the moon is seen rising from the clouds. The red of the woodwork is beautifully oxydized.

Size 8 x 10½. An exquisite print in perfect condition. Signed.

## KUNIYOSHI: 1797-1861

### 13 Prints from the Rare Oblong Series of Kuniyoshi

### The 53 Stations of the Tokaido

This rare set shows landscapes, where the stations and other points of interest are designated by small labels. Signatures on margin at the right. Sizes, including margins, 10 x 15 inches.

34. NIHONBASHI-KANAGAWA. (1)

1/-

In the foreground to left a lot of people are crossing Nihonbashi. One can see far across river flats, where mist cuts the bay, toward the mountains, above which Fuji towers white against the pink evening sky.

Superb impression in perfect condition, full margins. Flawless.

35. HODOGAYA-HIRATSUKA. (2)

13

Travellers on the road at night carrying lighted red lanterns. The trunks of two huge trees cut across the center of the picture. A chain of mountains is silhouetted darkly against the sky.

A beautiful impression in excellent condition. Full margins.

36. OISO TO NUMAZU. (3)

(

In the foreground a group of travellers are looking at the "Crying by the Night Stone." Above strata of mist, the roofs of a summer palace show at the foot of huge mountains in crisp and brilliant yet soft blues, greens and orange tones.

Very fine impression and condition. Full margins.

37. HARA TO KAMBARA. (4)

4-

Travellers cross a path bordered by trees between rice fields through the center leading to Fuji towering high in the background.

Excellent impression and condition. Full margins.

38. YUI TO MARIKO. (5)

2. On a green mound at the right a traveller is pointing out places of interest in the mountains to his companion, who sits smoking a pipe.

Brilliant impression in excellent condition, printed in blues and greens. Full margins.

39. OKABE TO KANAYA. (6)

2. A peasant on horseback followed by a man on foot is travelling on a hill-road toward the left. Distant view of a river and mountains.

Excellent impression and state. Full margins.

40. NISSAKA TO HAMAMATSU. (7)

14. A mountain landscape in beautiful, rich tones of rose, green and yellow. A path winding up the mountain at the right.

Beautiful impression in perfect condition. Full margins.

41. MAISAKA TO GOYU. (8)

13. A huge junk with a big striped sail fills the left half of the picture. Mountains in the background.

Perfect impression and condition. Full margins.

42. AKASAKA TO NARUMI. (9)

4. Two men are washing clothes in the river, two others are bringing a new load of them. To the right, gaily printed strips of silk are drying in the wind. A chain of towering many-colored mountains in the background.

Perfect impression and condition. Full margins.

43. MIYA TO ISHIYAKUSHI. (10)

3.50 Torii, wharf and sailing vessels in the foreground, mountains in exquisite tones of green, red and blue above strata of rosy mist seen acorss the bay.

Crisp and beautiful impression, fine condition. Full margins.

44. SHONO TO TSUCHIYAMA. (11)

13. Two travellers are walking up a mountain road in rich autumn tones at the right. Across the mist-filled valley a group of many-colored mountains towers high.

Excellent impression and condition. Full margins.

45. MIZUKUCHI TO KYOTO. (12)

12. Grey mountains and the roofs of a city seen across a blue bay. Travellers passing at the left. One of them carries a Tengu mask on his back.

Perfect impression and condition. Full margins.

## HOKUSAI: 1760-1849

### Two prints from Hokusai's rare series "Chie no Mine" or "Fruit of the Sea"

No. 46. Hokusai.

46. FISHING IN THE MIYATO RIVER.

A big fishing boat is passing near the shore where a willow grows and a man sits fishing. A village is seen on the far shore below a yellow evening sky. From the series: "Chie no mine" or "Fruit of the Sea." Very rare.

Size 10½ x 7¾. Very fine impression in perfect condition. (Illustrated)

No 47. Hokusai.

47. SHELL GATHERERS AT TOBE.

In the Province of Shimofusa crowds of people are gathering shells at the shore. Beyond the deep blue bay a village lies embedded in green. From the series: "Chie no mine." Very rare. 35.

Size 10½ x 7¾. Remarkably fine print in excellent condition.
(Illustrated, p. 24)

No. 48. KIYOMITSUE.

## KIYOMITSU: 1735-1785

48. TWO ACTORS. HOSOYE.

Actor as Murasame carrying sea-water in buckets is talking to a lady sitting on the floor. She holds a branch of plum blossoms.

21

Size 5¾ x 12½. A print in four colours, yellow, rose, blue and tan. An extremely fine impression, in fine and luminous condition.
(Illustrated)

No. 50. Toyohiro

49. THE PAPERBOAT: HASHIRA-KAKE.

11. A courtesan in stately flowing robes is looking at a paper boat she is holding in her hands.

A pillar print, in four colours, blue, rose, purple and green. A beautiful impression, paper slightly toned. Signed by Kiyomitsu.

(Illustrated)

## TOYOHIRO: 1773-1828

50. THE VASE OF IRIS: HASHIRAKAKE.

20. A youth is placing irises in a vase. Bold drawing, seen at three-quarter length, in black haori over green.

A pillar print. Very fine impression in fine condition.

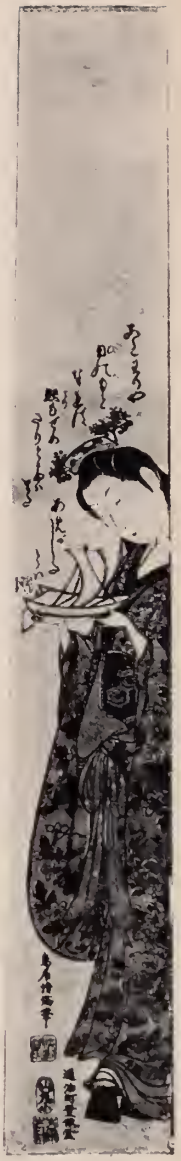
(Illustrated)

## TOYOMASA: About 1770

51. THE CHILDREN'S FESTIVAL.

7. A party of children looking at the sign of a silk-house, green and apricot tones.

Size 10½ x 7½. Good impression and condition. Some oxidization.



No. 49. Kiyomitsue.

No. 52. YOSHINOBU.

## YOSHINOBU I (or Toyonobu): 1710-1785

52. TWO ACTORS. HOSOYE, URUSHI-YE.

Iwai Hanshiro as a courtesan accosting a Samurai standing under a flowering tree. Printed in lacquer and handcoloured in beni and yellow thickly heightened with gold powder as a robe border, and also the entire trunk of the tree.

95

Urushiye size 6½ x 11½. Excellent condition and impression. Signed. One of the finest primitives both as to condition and color. (Illustrated)

No. 53. Buncho.

No. 54. Buncho.

## BUNCHO: Worked 1765-1780

53. THE FIGHT: URUSHIYE AND HOSOYE.
A half naked man swings his sword over the head of his opponent who has fallen to the ground.
6 x 13. A strong and luminous impression in perfect condition.
(Illustrated)

54. THE ABDUCTION: HOSOYE.
Danjuro in the role of a robber who is stealing a little boy. Oxydization of the red, note the splendid black of the characters on the screen.
6 x 12½. Exceptionally fine impression and state.
(Illustrated)

55. SAMURAI AT HIS TOILET: HOSOYE.
A young girl is kneeling on the floor helping her lover to tie the long ribbon that serves to hold his Hakama. The red is beautifully oxydized against the autumn rain.
7½ x 10. Very fine impression and condition and a rare Buncho with two figures.

No. 56. SHUNKO.

No. 57. SHUNKO.

## SHUNKO: Worked 1769-1790

56. THE STOLEN BIRDS: SNOW SCENE.

12.50 An actor in the role of Ishikawa Goyemon, who stole Chidori birds from the Monoyama palace. The apple green and fawn of his robes, the black and rose of his coat over grey form a wonderful colour harmony with the snowy background.

Hosoye, size 6 x 13. Superb impression in flawless condition.

(Illustrated)

57. THE MIRROR: HOSOYE.

15. An actor in light and exquisite robes is looking at a mirror in his hand.

5¾ x 13. Remarkably fine impression and state.

(Illustrated)

No. 58. SHUNYEI.

## SHUNYEI: 1767-1819

(2.50 58. **THE RED FAN: BROADSHEET.**

Large Head of Ichikawa Yaozo in olive-green robes holding a red fan. Bluegrey background. Clearly influenced by Sharaku.

10 x 15. Bold composition and a remarkable impression in excellent state. EXCESSIVELY RARE.

(Illustrated)

1 59. **THE BIG SNOWBALL: HOSOYE.**

The boy Yoshitsune rolling an immense snowball.

6 x 13. Good impression and condition.

21. 60. **THE BANNER CARRIER: HOSOYE.**

A Samurai is carrying the rolled banner of his clan. He is dressed in striking robes of black and white scrolls with rose coloured lining.

5½ x 12. Remarkably fine impression and condition.

No. 61. SHARAKU.

## SHARAKU: Worked 1790-1795

61. THE BLACK GIRDLE: KIRARAYE OR MICA GROUND.

440 Segawa Kikunojo in the role of Konami in the Chushingura. Her hand thrust into her black girdle. Gorgeous robes, of purple shell pattern, in pink, green and mauve. Dark mica or silver background.

Size 15 x 10. A beautiful impression in excellent condition of the dark mica print, which Sharaku is said to have invented (white lead mixed with purple). A few small holes along the right edge. Signed.

(Illustrated)

No. 62. SHARAKU.

62. WOMAN IN GREEN, OR "LA FEMME AU GRAND NEZ."

180.

The actor Segawa Kikunojo in the female role of Chiyo. The hands hidden in the green sleeves. The pink and mauve tones of the undergarments are in strong contrast to the black border of the coat. Yellow background.

Size 13 x 9¼. VERY FINE IMPRESSION AND STATE. Signed. KURTH No. 15b, WHO HAS USED THIS IDENTICAL PRINT FOR THE FULL PAGE ILLUSTRATION IN HIS RARE BOOK ON SHARAKU. SEE CHURCH BOOKS No. 93.

(Illustrated)

No. 63. Sharaku.

63. ICHIKAWA DANJURO AS A DAIMYO: HOSOYE.

Danjuro at a window in a hakama and ceremonial robes, hiding his hands in his green sleeves. Colour scheme of green, grey and blue tones on a yellow background.

250.

13 x 6. Extremely fine impression and state. Signed. The panels of Sharaku are rarer and more sought for than his Broadsheets, when in fine condition.

Kurth No. 11. Who has used this identical print in rare work on Sharaku. See Church No. 93.

(Illustrated)

No 64. Toyokuni.

## TOYOKUNI: 1769-1825

64. TWO ACTORS.

The actor Nakayamo Tomisaburo in a female role, dressed in fawn and rose-coloured robes and holding a roll of paper. Beside him stands the actor Ishikawa Komazu in a dark red robe.

35.

Size 19¼ x 15¼. Fine impression in excellent condition.

(Illustrated)

No. 65. Toyokuni.

65. THE WRESTLERS: NIGHT SCENE.

A man who has broken his bonds, is holding a sword aloft, another half-naked man is trying to hold him.

35.

Size 10¼ x 15. Good impression and state.

(Illustrated)

66. THE STRAW MAT: HOSOYE.

20. Segawa Monosuke in a female role, dressed in rich black robes and holding a straw mat.

5¾ x 12¼. A striking print. Good impression in fair condition.

67. THE SAKE BOWL: HOSOYE.

35.00 A youth, in fawn-color, seated holding a sakebowl. Above, in a circle, the portrait of a girl holding a letter in her mouth.

6¼ x 13¼. Delicate impression in good state.

68. ACTOR PORTRAIT: HOSOYE.

21 An actor with bent head and a curious hypocritical expression stands with folded hands.

5¾ x 12½. Fine impression in excellent condition.

69. NARAHIRA AND FUJI: TRIPTYCH.

27.50 A presentation of Narahira and his attendants by beautiful women, showing Narahira on a white horse with one attendant, three women in advance and on the left two attendants. Fuji in the background.

A Triptych, size 15 x 30. A luminous impression in excellent condition, and unusually fine clear color and printing.

No. 70. Utamaro.

## UTAMARO: 1753-1806

70. THE LADY TOMIMOTO TOYOHINA: Pearly Mica Ground.

She is holding a white sheet printed with chrysanthemums. The deep black of her pink-lined robes, the golden yellow obi and the marvellously rendered coiffure contrast beautifully with the light mica background. Very rare.

Size 14½ x 9½. An excellent impression of this famous print, but somewhat rubbed and creased. Kurth reproduces this beautiful print in color as the frontispiece to his book on Utamaro.
(Illustrated)

71. THE PORTRAIT OF HANAOGI: SILVER GROUND.

Holding writing brush and paper the famous beauty is looking towards the right. Her gorgeous robes are violet with pink undergarments, her obi dull gold and black. The delicacy of her features and the wonderful rendering of the coiffure are unequalled. Mica or silver ground.

155.

Size 15 x 10. A very fine and clear impression of this rare and famous print, the exponent of Utamaro's originality when "in the labyrinths of the Yoshiwara, in the care of the romantic love lavished by its highly cultivated hetairae," he produced prints for which the collectors of the world have vied, of which this is one of the most famous. (Illustrated)

No. 72. UTAMARO.

72. THE POEM ON THE FAN.

The courtesan Kasugano of the Tomaya is kneeling on a rose coloured cushion. Her wonderful black uchikake, blindpressed in a chrysanthemum pattern, has fallen off her shoulders, revealing delicately tinted undergarments and a bronze-green obi. She is reading the poem she just has written on a fan. Beside her stands the graceful, slender figure of the Shinzo Uraba in rose coloured robes and a light green obi. Glorious yellow background. This sheet is a part of the triptych: "Seiro yuki getsu hana," "Snow. Moon and Flowers in the Green Houses."

50

Size 15 x 10. A MARVELLOUS IMPRESSION IN PERFECT CONDITION. FORMERLY IN THE WAGNER COLLECTION. There is no lovelier figure in all Utamaro's work than this exquisite maid Uraba, her hands clasped in ecstacy over the beauty of the poem of her mistress.
(Illustrated)

75. THE PROMENADE.

23. Two courtesans, Harutose and Harukaze, dressed in gorgeous robes of rose and mauve tones, are walking toward the left. A friend is accompanying them.

Size 15 x 10. A beautiful impression in excellent condition. The rich color scheme, including the dress of Utamaro's "dusty or cornflower blue" delights the eye.

74. BENTEN: DAIKOKU AND EBISU.

5. Two of the Gods of Luck are preparing Mochi for the New Year's festival. The goddess Benten is watching them. Her robes are richly blindpressed.

Size 15¼ x 10¼. Excellent impression and condition.

## YEISHI: Worked 1780-1800

Complete Set of Furyu Go Sekku—"Refined Five Festivals"

75. CHOYO; THE CHRYSANTHEMUM FESTIVAL.

39. In sweeping robes of fawn and rose, a Lady with small Lacquer Tray, kneels, looking to the left, holding a sambo with sake cups, a letter and chrysanthemum.

Size 9¾ x 15. A superb impression in flawless condition. All of this set are on a luminous yellow ground.

No. 76. YEISHI.

76. NANAKUSA: "THE SEVEN KINDS OF GREENS."

37.50 In gorgeous robes of pink and fawn richly pattern, a lady kneels holding a fan. Beside her stands a sambo holding the New Year's Offerings and a Sake kettle decorated with Pine, etc., the symbols of good luck.

Size 9¾ x 15. A superb impression in fine condition, the entire set on a luminous yellow ground.

(Illustrated)

77. FIFTH MONTH. THE LACQUER BOX.

32. A lady in soft fawn robes is placing a rose-coloured fukusa on a black lacquer box on which is a bouquet of Iris. Yellow background.

Size 9¾ x 15. Absolutely flawless and exquisite impression.

No. 78. YEISHI.

78. THE MARIONETTE: BOY'S FESTIVAL.

25. A lady kneels in richly patterned fawn robes with a rose obi, holding aloft a tray with the small figure of a boy beating a drum.

Size 9¾ x 15. Remarkably fine impression and condition. Yellow ground.

(Illustrated)

79. WEAVER'S FESTIVAL: TANABATA: SEVENTH MONTH.

10. In flowing rose robes with a gorgeous obi the lady kneels, threading a needle. A laequer stand and charcoal basin beside her. In the background bamboo branches ornamented with fans, utas, etc. Pale yellow background.

Size 9¾ x 15. Beautiful impression and condition. Two small wormholes at right edge.

80. THE SASAYE TEMPLE.

12.

To the left the temple lies among trees, the pale blue waters of the bay stretch far toward the horizon. Beautiful blind pressing, silver on the temple roofs and gold mist.

Surimono, size 8¼ x 7¼. A fine impression in flawless state.

81. THE ACCESSORIES FOR THE NEW YEAR'S VISIT.

3.

Fan, Inro with Netsuke and paper, beautifully printed with touches of gold and silver, and gauffrage.

Surimono, size 8½ x 7½. Remarkably fine impression in perfect state.

No. 82. HOKUSAI.

82. THE GARDENER'S ART.

6

A number of vases (the water in silver), scissors and a tray of cut flowers, make an ensemble of extraordinary charm. Silver and heavy blindprinting.

Surimono, size 8¼ x 7. Superb impression and condition.

(Illustrated)

83. THE PARROT.
Two court ladies in gorgeous robes decorated with silver, are looking at a parrot, who sits sadly in his golden cage. A marvel of fine printing.
Surimono, size 8 x 7. Perfect copy in absolutely flawless condition.

84. DAIKOKU.
He is lying on his back, balancing on his feet a bale of rice on which lies his drum. A white rooster sits on top. In the back two rice bales and a white hen. Beautiful, dainty colour scheme, with gold and silver.
Surimono, size 8½ x 7½. Beautiful impression in excellent condition.

85. PICNIC ON THE SEASHORE.
Four ladies and a little boy are sitting down to an open air repast by a river flowing over rocks, which with the designs of the dresses are printed in silver and gold, emphasized by a bold red cloud of mist to left.
Surimono, size 8 x 7. Superb impression and state.

86. THE TRIP TO THE YOSHIWARA.
A young man in a black boat is being rowed across the Sumida toward the Yoshiwara. Beautiful blindprinting with silver spray.
Surimono, size 8¼ x 7. Beautiful impression and state.

87. MOUNTING THE KAKEMONO.
A man and a woman at work mounting Kakemonos. A print of wonderful delicacy and charm, details in silver.
Surimono, size 8 x 7. Superb impression of great delicacy.

## SURIMONO BY GAKUTEI: EARLY 19th CENTURY

88. THE DAUGHTER OF THE SEAGOD.
Otohine, the daughter of the seagod, riding on a dragon. Above, in a square, the setting sun behind a pine-tree, surrounded by golden clouds. Blue sky. A marvel of fine printing.
Surimono, size 7½ x 8½. Superb impression, flawless condition.

89. THE TEA CEREMONY.
A geisha preparing tea. Gorgeous print with gold and silver and rich blindprinting.
Surimono, size 8½ x 7½. Superb impression and condition.

90. PRINCE KIYOMIWARA.

This prince, who was educated among the people, stands in river of truly marvellous blue, washing clothes. Wonderful blindprinting.

Surimono, size 8½ x 7½. Exquisite impression in flawless condition, with gold and silver detail, collector's proof state.

91. THE WHITE RABBITS.

Sukihime, the goddess of the moon, sits dressed in "heaven-blue" robes, playing with two white rabbits. Done in blindprinting. Border of pink cherry blossoms and silver moon.

Surimono, size 8¼ x 7¼. Exquisite and flawless collector's condition in proof state.

92. THE FIVE HEROES.

The five heroes of China in the Chow dynasty.

Surimono, size 8½ x 7¾. Perfect impression and state, details in silver.

93. THE BLUE AND RED ROBE.

A lady dressed in gorgeous blue and red robes stands beside a red lacquer table.

Surimono, size 8¾ x 8½. Superb impression and state.

94. THE PEONIES.

Two pale pink peonies, done entirely in blindprinting, bloom near an iris plant. Of marvellous charm and delicacy.

Surimono, size 8½ x 7¼. Collector's condition; proof state.

No. 95. SHUNMAN.

95. THE KUGE.

A young girl is pouring Sake for a Kuge who sits in wonderful white robes with rose lining, on a black cushion. A male attendant is beside him. A marvel of fine printing.

Surimono, size 5⅜ x 7¼. Superb impression and condition.

(Illustrated)

No. 96. SHUNMAN.

96. **THE PHEASANTS.**

**A pair of pheasants sitting on a rock beside a flowering bush.**

**Surimono, size 8 x 7¼. Exquisite print in flawless state.**

**(Illustrated)**

No. 97. HOKKEI.

97. THE WAVE.
90. Two men are trying to escape a huge white-crested wave that threatens to engulf them while gathering seaweed. A print of wonderful blue and black.
Size 7 x 15. Fine impression and state.

(Illustrated, p. 47)

## Surimono by Hokkei

98. THE WRITING WARRIOR.
13. He stands in gorgeous robes writing on the wall.
Surimono, size 8½ x 7½. Gorgeous and brilliant printing with gold and silver in collector's flawless proof state.

99. ONO NO KOMACHI.
36. The poetess stands in a gorgeous white court costume gauffered with silver and gold cherry blossoms and rose undergarments. Behind her the silver moon. A marvel of the printer's art.
Surimono. size 8¼ x 7¼. Flawless impression and collector's state.

100. THE DECORATED WAGGON.
5. A book waggon, richly decorated for the New Year's festival. Flower jar and turtle on top.
Surimono. size 8½ x 7¼. Brilliant and flawless printing in gold, silver and rich purple.

101. THE BATTLE AXE.
6. A warrior in magnificent robes is holding a huge silver battle axe in each hand. Gold background.
Surimono. size 8½ x 7¼. Superb and flawless impression and state.

102. ON THE LOOKOUT.
3. An old man in court robes is looking out over the bay, shading his eyes with a fan.
Surimono. size 8½ x 7½. Beautiful impression in excellent condition. details in silver.

103. THE HANGING VASE.
6. A woman is pouring water from a silver pot into a hanging vase. Gorgeous colonring and gold and silver detail.
Surimono. size 8¾ x 7½. Perfect impression and condition.

104. THE OLD WARRIOR.

8- Take no Uchi, the Methuselah of Japan, stands in rich velvety black robes, over crimson done in blindpressing. He holds his pupil. Ojin Tenno, later Emperor of Japan, on his arms.

Surimono, size 8½ x 7½. Exquisite impression in perfect state, silver detail.

105. THE TURTLES.

7 Two turtles swimming in the water with silver ripples. At the right a red shield with plum blossoms.

Surimono, size 8½ x 7½. Beautiful impression in excellent state.

## SURIMONO BY KEISAI YEISEN: Died 1824

106. COUNTRY LIFE NEAR KAMAKURA: DIPTYCH.

8 Two peasants at work in the fields, at the right a young girl plays with two little boys. Fuji tipped with silver towards which drifts a silver crescent moon.

Surimono, Dyptich size 8½ x 14. Superb impression and condition.

107. THE PIOUS SON.

8 A young man has gone to get water for his old father at the waterfall Yoronotaki, (Done in blue and silver.) A miracle happens and the water is changed into wine.

Surimono, size 7½ x 8½. Exquisite impression and state.

## SURIMONO BY SHINSAI (ATTRIBUTED)

108. A VISIT OF CEREMONY.

3 Beautifully printed in gauffrage, gold, silver and color.

Surimono, size 8½ x 7½. Fine condition and state.

# THE KISOKAIDO

In this series of the Sixty-nine Posting Stations of the Kisokaido, Hiroshige collaborated with Kesai Yeisen, who made twenty-three of the designs. Fine copies of this series have been very hard to get of late years. Of this complete set all prints are worth while, and a great number are of unsurpassed beauty.

109. NIHONBASHI 1.

2. Winter scene, many people crossing Nihonbashi; pink sunrise in the back. By Yeisen. Rubbed.

110. ITABASHI 2. BY YEISEN.

2 A smith is putting a new shoe on a horse, travellers are walking past a village in the early morning light.

Good impression, fair condition, rubbed.

111. WARABI 3. BY YEISEN.

11 A ferry full of people is being poled across a river. Travellers waiting on the far shore. Two cranes flying. Beautiful blue and green tones.

A good impression and condition.

112. URAWA 4. BY YEISEN.

3. Traveller and packhorse walking to the left. Village and Asama mountain (volcano) in the back.

Good impression and condition.

113. OMIYA 5. BY YEISEN.

2. A lady in a Kago is carried past rice-fields and flowering cherry-trees. Fuji in the background.

Good impression and condition.

114. AGEO 6. BY YEISEN.

2. Men at work with a handmill in front of a house, winnowing rice.

Good impression and condition, very fine color.

115. OKEGAWA 7. BY YEISEN.

2. A cottage at the left. A woman at work with rice-straw before it. A man talking to her.

Good impression, somewhat rubbed.

116. KONOSU 8. BY YEISEN.

Travellers meeting on a path across rice-fields. Fuji white in the distance.

Good impression and condition.

117. KUMAGAYA 9. BY YEISEN.

Street scene before an inn. Far view into the hills.

Good impression and condition.

118. FUKAYA 10. BY YEISEN.

A street scene. Five women in the foreground. A number of people silhouetted in dark-grey farther back.

Good impression and condition.

119. HONJO 11. BY HIROSHIGE.

Shinryu river flats spanned by a bridge on which a Daimyo cortege is just crossing. A row of mountains at the horizon.

Good impression and condition.

120. SHINMACHI 12. BY HIROSHIGE.

View from a green cliffside across a small river. Clumps of pines are silhouetted against the sunset sky. Blue mountains along the horizon.

Excellent impression in good condition.

121. KURAGANO 13. BY YEISEN.

Woman scrubbing a cooking pot in a small stream. Children playing and catching turtles in the stream. A village and hills in the distance.

Good impression and condition.

122. TAKASAKI 14. BY HIROSHIGE.

A beggar asking alms from a travelling couple. A light blue winding river, a village behind which trees are silhouetted against pale blue mountains.

Fine impression in good condition.

123. ITABANA SNOW 15. BY YEISEN.

Against a winter sunset, a row of fantastic, snow-covered pine-trees is silhouetted. Snow-covered travellers are walking along the small blue stream toward a village at the left.

Good impression and condition.

2. 124. ANNAKA 16. BY HIROSHIGE.

A Daimio's procession crossing a mountain pass. Green fields at the right. Fruit trees are outlined against the clear sky.

Good impression and condition.

125. MASUIDA 17. BY HIROSHIGE.

3.50 Travellers and packhorses on a mountain road. Dark pines silhouetted against the clear sky.

Good impression and condition.

126. SAKAMOTO 18. BY YEISEN.

2 A row of houses are standing beside a small blue stream at the foot of a big, round green hill.

Good impression, slightly rubbed.

No. 127. HIROSHIGE.

127. KARUIZAWA 19.

4 A smoking fire at the foot of a big tree is illuminating one half of it. A passing traveller lights his pipe at it. Two more travellers, one on a packhorse, near him. The hill in the background is only faintly visible. By Hiroshige.

Good impression and condition.

(Illustrated)

# SECOND SESSION

## HIROSHIGE: 1797-1858

Six Prints from the "Series of Eight Views of Lake Biwa: Omi Hakkei"

128. EVENING SUN AT SETA. (1)

42.50 The bridge at Seta, the blue lake dotted with sails, misty mountains at the back, above which Fuji rises, are outlined against the sky full of sunset gold.

Beautiful impression and condition, early state, margins showing the waves in gauffrage. Pub. Yeisendo. Reproduced by Happer.

129. CLEARING WEATHER IN AWAZU. (2)

2.50 The bay with many white sails. Mountains above mist in the background, reached by a tree-fringed road.

Beautiful impression and condition, margins.

130. EVENING BELL IN MIIDERA. (3)

12 A twilight mountain landscape in beautifully soft tones against a yellow sky. Mu Temple on the thickly wooded slope.

Very fine impression, margins.

131. RETURN OF THE BOATS TO YABASE. (4)

10. Many sailing-boats seen against the sunset sky and dark mountains. A village in the foreground.

Very fine impression in excellent condition, a few worm-holes, margins.

No. 132. HIROSHIGE.

132. NIGHT RAIN AT KARASAKI. (5)

42.50 The celebrated pine-tree in a downpour of rain. Dark blue water around the lighter blue of the stone embankment.

Very fine impression, margins.

(Illustrated)

133. AUTUMN MOON AT ISHIYAMA. (6)

30. The moon serene above the mountains with temple at the left. In the distance Seta bridge silhouetted on the moonlit river.

Superb impression, fine condition, margins.

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134. ARASHIYAMA.

15. A raft is being poled down the blue river, past grey banks that are alight with cherry blossoms. From the Kyoto Meisho.

No. 135. HIROSHIGE.

135. GHOST FOXES AT OJI.

41 This is an illustration of the Legend of the Ghost Foxes assembling on New Year's Eve under the Shozoku Enoki Tree at Oji. The dark starry sky, the many little flames before the foxes' mouths, the soft dark tones of the print, combine in an effect of great beauty and mystery.

A superb impression in flawless condition.
(See also No. 208. Kisokaido.)

(Illustrated)

No. 136. Shiba Kokwan.

## SHIBA KOKWAN:

## Contemporary of Harunobu About 1765

136. THE FAN VENDOR.

On a dam in the rice fields a young man in transparent summer robes stands holding a stretched bow. On the arrow a small letter is fastened. Beside him stands a set of fan boxes, in fine black.

160.

Size 8 x 11. Extremely fine impression in delicate tones and perfect condition. Signed. Kurth No. 10, illustrated on a full page by him.

(Illustrated)

No. 137. Shiba Kokwan.

## 137. SNOWY WEATHER.

A servant scraping the snow off the geta of her mistress who gracefully leans upon her. She is clad in plum colour robes with red lining and holds an umbrella that is thickly covered with snow. The sea and a snow-covered boat in the background. It snows.

35-

Size 8¼ x 11¼. A brilliant and luminous print in perfect condition. Signed. The identical print used and illustrated by Kurth in his book on Harunobu. (See Church No. 41.)

(Illustrated)

138. TWO LADIES DRESSING.

24

One stands in dark robes tying her obi, the other is seated on the floor with half open robe, holding a mirror in her hand and putting a comb in her hair. The faces are drawn very round and heavy. the lips reddened.

Size 8 x 10½. Brilliant impression in excellent condition. Signed. Illustrated by Kurth, p. 35 (No. 12), who gives Shiba Kokwan as the artist.

No. 139. HARUNOBU

## HARUNOBU: 1760-1771

139. THE AUTUMN WALK.

60

A graceful girl in pink and fawn robes is walking to the left. A young man follows her, carrying a maple branch. Lovely soft colouring.

Size 8 x 10¾. A beautiul, soft impression in perfect condition. Signed. (Illustrated)

140. THE SLEEPING KAMURO.

22.50 A graceful courtesan in loose black robes with rose linings, exposing her limbs, has risen from her bed behind a screen and chances on her little Kamuro who has fallen asleep on the floor, a little huddled, tired pile of soft silk robes.

Size 8¼ x 10¾. A brilliant impression in excellent condition. Signed.

No. 141. HARUNOBU.

141. NOBLE LOVERS..

32.50 A court lady in magnificent rose robes is held back by her lover, who is lying on the floor in white robes done beautifully in gauffrage, half hidden by transparent bamboo curtains. A masterpiece of line and colour.

Size 8 x 11. A brilliant impression in perfect condition. Signed.

(Illustrated)

No. 142. Harunobu.

142. THE FIGHT OF YOSHITSUNE AND BENKEI.

M. 80

Yoshitsune is vanquishing Benkei on Gojo bridge. The giant has fallen to the ground, Yoshitsune sits on his back, holding him down. Colourful design of great strength. Rare.

Size 8 x 10½. An extremely fine impression in fine and brilliant condition. Signed.

(Illustrated)

No. 143. Harunobu.

143. THE ANGLERS. SUMIDA RIVER: "YEDO HAKKEI."

A courtesan in white robe with heavy blindpressing and a purple obi is standing in a boat holding a fishing-rod. Her companion in red and purple robes sits beside her.

Size 8¼ x 11½. A luminous impression in good condition, but hurt by a worm-hole. Signed: best period, 1766-1770 (Blondeau) and illustrated in the Vignier and Inada Catalogue. (See Church No. 112.)

(Illustrated)

No. 144. HARUNOBU.

## 144. LOVERS LIGHTING PIPES BY GARYOBAI PLUM TREE.

19

Plum Flower Garden with the famous Garyobai Plum Tree in full blossom on a buff ground beyond the bamboo fence. The lovers exchanging lights stand in the foreground of jade green attended by a small boy in green carrying a pair of clogs. The robes of the lovers are in rich contrasting aubergine, magenta and a black enhanced by gauffrage and the figures embossed on the background with Harunobu's peculiar grace and delicacy.

Size 8 x 11¼. An extremely fine impression in flawless condition. Signed. Date about 1768.

(Illustrated)

No. 145. HARUNOBU.

## 145. JIN: FROM THE FIVE ELEMENTS.

A young graceful woman in plum-coloured robes is bending over her daughter, who sits on the floor of apple green, dressed in rich robes, and shaves off the hair on her neck. A screen with Nintoku Tenno watching peasants harvesting rice stands to the left. A flowering plum-tree is silhouetted against the sky.

35

Size 8½ x 11½. A most brilliant impression in excellent condition. "Jin" or "love" from "Gojo, the Five Cardinal Virtues." Signed. THE IDENTICAL PRINT ILLUSTRATED BY KURTH (No. 52, p. 118) in his book on Harunobu (see Church No. 41).

(Illustrated)

No. 146. HARUNOBU.

146. "SHIN": THE FIVE ELEMENTS: THE POETESS.

The Poetess Murazaki Shikibu sits beside a writing-stand on the balcony of the Ishiyama temple. She leans pensively on her hand looking out over Lake Biwa. Her robes are of marvellous red with a white Uchikake exquisitely blindprinted. A maple branch at the top adds color to the red on the woodwork, which is softly oxydized, giving one more charm to the marvellously rich and graceful design.

150.

Size 8½ x 11¼. A remarkably brilliant impression in extraordinary and flawless state. "Shin" or Sincerity from the set of "Five Cardinal Virtues" done in Harunobu's best period between 1766 and 1770. Signed.

(Illustrated)

No. 147. KIYONAGA.

## KIYONAGA: 1742-1815

147. **A THEATRE SCENE FROM A JORURI PLAY.**

An actor in a woman's role dressed in gorgeously patterned robes of tans and buff tones with beautiful blindpressing. To the right and left crouch two actors in white, blindprinted robes tied with black. Three musicians high in the background.

Size 15½ x 10⅜. A remarkably fine impression in perfect state.

(Illustrated)

No. 148. Kiyonaga.

148. A FAMILY PROMENADE. THE NAME-DAY OF THE BOY.

A family of father, mother and child accompanied by two servants. The father carries the little boy on his shoulder, the maid, walking behind him, is playing with the child. No background.

Size 14½ x 10. A fine impression in good condition. Note the rich color of the Pompeiian red in the lady's robe tied with golden yellow and the fine black robe of the man with the fan.

(Illustrated)

No. 149. KIYONAGA.

149. THE DAIMYO.

27 Danjuro in the role of a Daimyo. He is dressed in robes of state in soft apricot and yellow, and holds a war helmet.

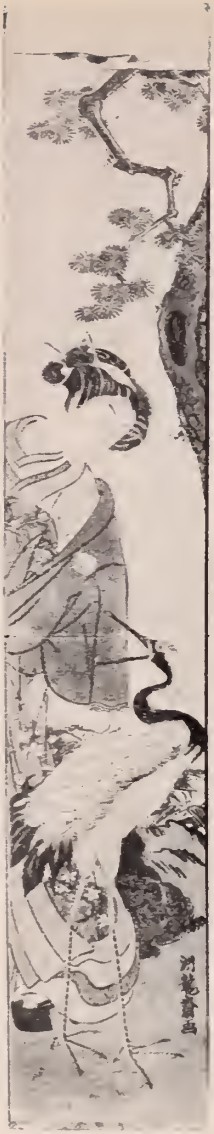
Hosoye, size 12½ x 6. A superb impression in flawless state.

150. THE KAMURO'S LOVE LETTER: HASHIRAKAKE.

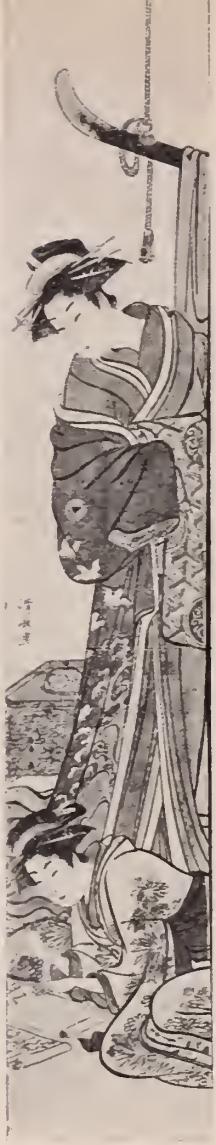
A beautiful courtesan in rich robes in tones of rose with Uchikake of plum colour lined with yellow is watching her 47.50 Kamuro who is crouching on the floor, writing, wearing yellow tied with grey.

A Pillar print. Very fine impression and state.

(Illustrated, p. 68)



No. 152. KORIUSAI.



No. 150. KIYONAGA.

No. 151. KORIUSAI.

## KORIUSAI: Worked 1770-1781

151. TWO GEISHAS: HASHIRAKAKE.

A graceful Geisha in olive green robes and a pink obi, is walking to the left, carrying a samisen. Another Geisha in soft blue robes is with her.

A pillar print. Good impression and condition. Signed.
(Illustrated)

152. THE EMBLEMS OF LUCK: HASHIRAKAKE.

65.

A courtesan playing as Fukurokujin, the Kami of Long Life, in robes of softly oxydized blue is surrounded by the emblems of good luck. Beside her are the crane and a turtle: bamboo and a pine-tree are growing toward the back.

A pillar print. A superb impression in flawless state. Signed.

(Illustrated, p. 68.)

153. SHOKI, THE DEMONKILLER: HASHIRAKAKE.

5

Shoki looks to the left with a ferocious expression, sword in hand. Printed in black only on a rich brown background.

A pillar print. Excellent, strong impression and condition. Signed.

154. THE INTRUDER.

22

A girl in dark violet over rose colored underrobes is wrestling with a masked intruder. Another girl is watching the combat. Wonderfully rich and harmonious colouring.

Size 7½ x 10. A remarkably fine impression in perfect condition. Signed.

No. 155. KORIUSAI.

155. FIGHTING WARRIORS.

One of them is standing over his adversary who has fallen to the ground. Rich orange color predominates.

Size 7½ x 10½. Excellent impression and state.

(Illustrated)

No. 156. KORIUSAI.

156. FIVE HERONS.
Three Herons are flying down to join two others who feed at the border of a small winding stream, tones of buff and pale green.
Size 7½ x 10¼. Excellent impression and condition. Signed.
(Illustrated)

157. TWO BROWN BUCKRAM PRINT CASES, 17 x 22 x 2.
Leather straps and buckles, card holders.
This and the following are well made cases in which the prints came from the Bremen Museum, Germany.

158. TWO BUCKRAM PRINT CASES, SIMILAR.

159. FOUR BUCKRAM PRINT CASES, SIMILAR.

160. FOUR BUCKRAM PRINT CASES, SIMILAR.

161. BUCKRAM CASE FOR PILLAR PRINTS.
Simlar, 34 x 14 x 2.

No. 162. Hokuju.

## HOKUJU: Worked about 1835

162. SAILING VESSELS.

17. A scene near the Island Tsukudajima near Yedo. Many sailing junks under a cloudy blue summer sky. The sails are shadowed in the water. Fuji's white crest to left.

Size 10½ x 15. Extremely fine impression and state. Signed.
(Illustrated)

163. LANDSCAPE WITH FUJI.

13. Between high green and aubergine cliffs a narrow river is winding under bridges. To the right a highroad with many people leads up the mountain. Fuji shows white in the distance and the clouds are in gauffrage.

Size 10½ x 15¼. Very fine impressionistic landscape. Signed.

## TOYOKUNI 1.

164. THE DRINKING BOUT.

2. A scene from the Chushingura. Ynranosuke is being led out of an inn intoxicated.

Oblong. size 10 x 15. Fine impression and condition. margins.

## YEISEN: 1792-1848

165. VIEW OF TAKANAWA NEAR YEDDO.

3.50 Fine view of the bay with Fuji in the background, specially interesting through a wide black border with an imitation of European print.

Size 10 x 15. Beautiful impression in fine condition.

## SHINSAI: Worked 1800-1810

166. THE AUTUMN MOON AT ISHIYAMADERA.

From green wooded bluffs, one looks far over Lake Biwa. The colouring is very interesting, quite expressionistic.

Size 15½ x 9. Fine impression in good condition. A futuristic landscape done a hundred years ago.

No. 167. KUNIYOSHI.

## KUNIYOSHI. 1797-1861

167. THE CHARCOAL BURNERS.

Three men are working by charcoal kilns. In the left foreground, thick clouds of smoke are rising into the cloudy blue summer sky. A river is flowing in the background disappearing among strata of mist above which rises the blue top of a mountain.

Size 13½ x 10. VERY RARE. A perfect impression in flawless and brilliant condition.

(Illustrated)

## KEISAI: 1800-1830

168. THE SNOWY ISLAND: A "BLUE" PRINT.

A village nestles among trees on an island. It is thickly covered with snow. Printed in tones of blue only.

Size 10 x 15. Perfect impression and condition. Signed, margins.

169. THE WISTARIA PERGOLA.

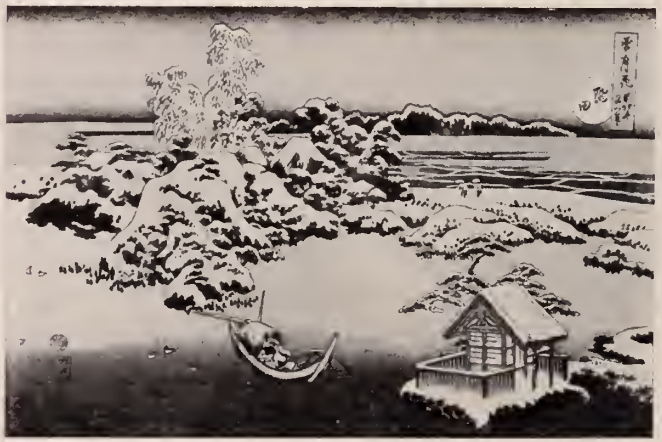
On the shores of the lake a pergola with wistarias is built over the water near a pine tree. From the left two ladies with their attendants approach, carrying gifts.

Size 10 x 15. A good impression in excellent state.

170. STORM ON THE RIVERBANK.

A courtesan and two companions are watching two little boys balancing themselves on a pole that stretches over the water. The far shore and boats show in silhouette only. Lightning in the sky.

Size 10 x 15. Somewhat faded impression and rubbed.



No. 171. HOKUSAI.

## Hokusai's "Snow-Moon-Flower" Series
## Rarely found complete—the "snow print" being excessively rare

PUBLISHED BY YEIJUDO

171. WINTER LANDSCAPE: SUMIDA RIVER.

A small cottage and a pinetree stand on a promontory at the right. The cold blue waters stretch to other snow covered promontories.

Very fine color, reproduced in the Barclay Collection. The title on the "moon" like circle in the sky but there is little hint of flowers in these heaping mounds of snow and icy blue water.

(Illustrated)

No. 172. Hokusai.

172. MOONLIGHT ON OSAKA CASTLE AND YODO RIVER.

16. The castle with a watergate rises at the right. Many boats are on the river from which a wide misty plain stretches to the horizon. The full moon is high in the night sky, and on the moonlike circle is "Yodogawa."

Beautiful impression and state.

(Illustrated)

173. CHERRYBLOSSOMS AT YOSHINO.

28. Many travellers on a mountain-path in the foreground. They are passing the village Yoshino that is nearly hidden in a sea of cherry blossoms, done partly in gauffrage.

Very fine impression and state. The beautiful blossom print from the Setsu-Gekkwa "Snow-Moon-Flower" series. The name "Yoshino" on the moonlike circle in the sky.

174. THE FISHER'S NET. Poem by Hitamaro. De Goncourt No. 3.

13. Eight men are dragging a big fish net up a swift mountain stream. A smoking fire in gauffrage to the right. A rounded hill and cottage in the backgrounnd. Wonderful tones of green and rust.

Very fine impression and condition. From the "100 Poems Explained by the Nurse."

(Illustrated, p. 76.)

No. 174. Hokusai.

No. 175. Hokusai.

175. AT THE WORKSHOP.

A man is working on a turning lathe in his shop, two women assist him. A passerby has stopped and is relighting his pipe to whom a slender girl offers a sakecup. Fuji in the background. A print of unequalled perfection in execution and colour scheme.

Size 12½ x 9. A matchless copy in wholly flawless state. (Illustrated)

No. 176. HOKUSAI.

### 176. THE BIG WAVE.

37.60 In the trough of a big wave that looks like the immense paw of a monster ready to strike, several boats are seen. The rowers work with all their strength to escape their impending fate.

THE FAMOUS PRINT from the "36 views of Fuji," WITH THE "STORM CLOUD" BLOCK. Fine impression and condition.

(Illustrated)

### 177. MOUNTAIN LANDSCAPE.

4. A party of travellers with horses walking along a swift mountain stream. Thick clouds partly hide a chain of mountains. Fuji in the background.

Size 10 x 14½. Fine impression and condition.

No. 179 Hokusai

## HOKUSAI: 1827-1830

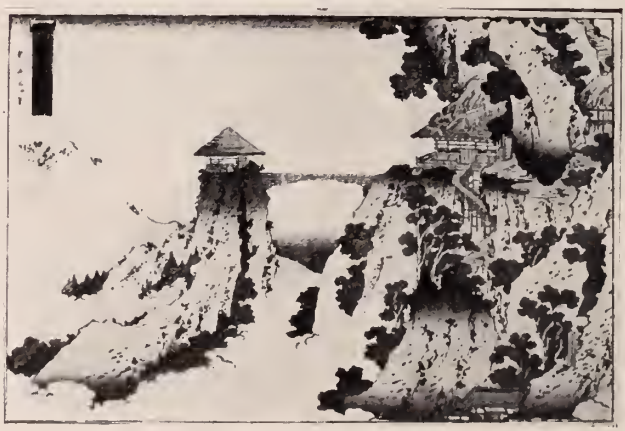
### Seven of the Picturesque "Famous Bridges"

179. THE BRIDGE TOGETSU: De Goncourt 1.

Near Arashiyama this bridge stretches to the far shore where many flowering trees grow. Round green hills in the background above strata of clouds.

Beautiful impression in excellent condition. Called the "Reflected Bridge of the Moon."

(Illustrated)



No. 180 Hokusai

180. KUMONO-KAKEBASHI: SPIDER-WEB BRIDGE. No. 3.
"Hanging between clouds," or "Monkey Bridge." A very high bridge thrown across rocks.
31. A design of wildly romantic beauty, an excellent impression in good color.
(Illustrated, p. 78.)

No. 181 HOKUSAI

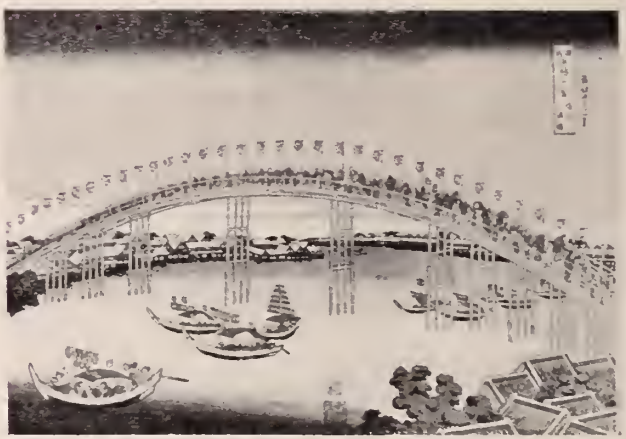
181. TSURIBASHI: SUSPENSION BRIDGE. No. 4.
A hanging bridge connecting two steep cliffs. The tops of trees show in the abyss below strata of mist. A deep blue mountain juts into the blue summer sky.
26. A marvellous copy of this rare print.
(Illustrated)

182. THE KINTAI BRIDGE. No. 5.
The bridge rests on four blue stone pillars in the blue water.
5 — A high mountain rises above strata of clouds in the back.
Excellent impression and condition. Margins.

183. THE TAIKO BRIDGE. DRUM BRIDGE. No. 7.
Near the Tenjin Temple is this high drum bridge.
31. Excellent impression and condition.
(Illustrated, p. 80)

184. TEMABASHI IN THE PROVINCE SESSHIN. LANTERN FESTIVAL. No. 9.
26 Night scene. A large drumbridge decorated with pink lampions is spanning the river. A number of decorated pleasure boats are seen on the water.
An exquisite copy in perfect state.
(Illustrated, p. 80)

No. 183 HOKUSAI



No. 184 HOKUSAI

185. THE YATSU BRIDGE OF "EIGHT PARTS." No. 11.

In the Province of Mikawa this bridge zigzags across the marshes where iris blossom. Clear water and a mountainous island in the distance.

19

Excellent impression and condition.

No. 186 Shunsho

No. 187 Shunsho

## SHUNSHO: 1726-1793

186. THE BLACK ROBE.

75

An actor of the Nakamura clan in the role of Sugawara no Michizane. He stands swinging a plum branch, evidently in a rage. His gorgeous black robe with pink sash and finely blind-printed white sleeves make a striking design.

Hosoye, size 6 x 13. A remarkably fine print in excellent condition. (Illustrated)

187. THE HOLY PEARL.
An actor in the role of a samurai holding a "Tama" or holy pearl, aloft, a fawn haori over his long green na.
Hosoye, size 6 x 12½. Very fine impression and condition.
(Illustrated, p. 81)

188. THE FACE IN THE SAKEBOWL: HOSOYE.
The Portrait of an actor as a warrior in a sakebowl.
Hosoye, size 5½ x 12. Good impression and condition.

189. COURT LADY AND WILLOW.
The dainty figure of a young girl, dressed in the old court costume of violet over pink is standing under a willow beside a brook.
Size 6½ x 9. Beautiful impression in excellent condition.

190. THE FAREWELL OF OISHI.
Oishi saying farewell to his wife who tries sadly to hold him back by his sleeve. A scene from the Chushingura.
Size 8 x 10½. Fine impression and condition, in rich color and orange.

## SHUNCHO: Worked 1775-1800

191. THE VERANDA LETTER: HASHIRAKAKE.
The well-known scene of the Chushingura.
A pillar print. Good impression in fair condition.

## SEKIYEN: 1712-1788

192. THE MAGNIFYING GLASS.
A man sitting before a yellow table covered with tools is looking at the hand of a monkey with a magnifying glass, as the little creature swings from the tree overhead. Two-toned print.
Size 9½ x 13. Good impression and condition.

## TOYOKUNI I: 1769-1825

193. THE GEISHA ASHO: HOSOYE.
In the role of Nuregina. She stands in flowing robes holding a strip of material with writing upon it. Four colour print.
Size 6½ x 13½. Excellent impression and condition. This and the following five prints are from the series: "Figures of the Gion-Matsuri procession." The geisha Machi is represented here in the role of Fuyinami, the heroine of a popular novel. Printed in fawn and yellow with silver mica.

194. THE GEISHA UMEGEKO: HOSOYE.
In the role of Torayo. She is standing in a chrysanthemum garden holding a lacquer box. Printed in four colours.
Size 6½ x 13½. Excellent impression and condition.

195. THE GEISHA KAME. HOSOYE.
As Fuji Musume. She wears a black lacquered robe with fawn-colored uchikake and carries a wistaria branch, followed by a servant.
Size 6½ x 13½. Excellent impression and condition.

No. 196 Toyokuni

No. 197 Toyokuni

196. THE GEISHA MACHI: HOSOYE.
Size 6½ x 13½. Excellent impression and condition.
(Illustrated)

197. THE GEISHA TOYE: HOSOYE.
As a vendor of poems. Printed in yellow, orange and fawn, black lacquer on her collar.
Size 6½ x 13½. Excellent impression and condition.
(Illustrated)

198. THE GEISHA MIKIYE: HOSOYE.

In the costume of a fan vendor. Printed in fawn, tan and yellow, the fan in silver mica.

Size 6½ x 13½. Excellent impression and condition.

199. THE BLACK OX.

The actor Segawa Michitsura in the role of the woodseller Ohara, leading a black ox.

Size 14½ x 10. Good impression and fine color.

## UTAMARO: 1753-1806

200. THE MORNING GLORIES.

Two ladies admiring Morning Glories. A symphony of soft fawn tones, rose colour and black and beautifully rendered coiffures, on a grey wash-ground.

Size 15 x 10. A superb impression in flawless condition.

(Illustrated, p. 87)

201. A BOATING PARTY: NIGHT SCENE. TRIPTYCH.

Night on the river, and a waning crescent moon. A fishing-boat and pleasure craft are meeting. A fisherman hoisting a net so that three girls in the covered pleasure boat are seen through the meshes. To the right his wife offers whitebait to one of the girls, in the left sheet a youth gives sake to two ladies. The bow moon is seen through the net. Beautifully rich and soft tones in the night sky and water.

A triptych Size 15 x 30. A beautiful impression in fine color, perfect and luminous state. Date about 1790 (Kurth).

(Illustrated—See Frontispiece)

202. READING GIRL.

A young girl in exquisite mauve, pink and green robes is sitting on the floor, reading. In the upper corner a portrait of Ono no Komachi and one of her poems. From the series: "Tosei Bijin Rokkasen," "Beautiful women of today as six celebrated poets."

Size 14 x 9¼. A superb impression in flawless condition.

No. 203. Utamaro.

203. UNDER THE SUMIDA BRIDGE: TRIPTYCH.

20. A number of fishing and pleasure boats, three of which fill the foreground, are passing under Sumida Bridge, where many people walk or watch the boats. Printed chiefly in soft pinks and ecru, with a fine use of green and black.

Triptych. Size 15 x 30. A very beautiful impression in fine condition.

(Illustrated)

No. 200 UTAMARO

## TSUKIMARO: Worked about 1796

204. A PARODY OF THE TRAVEL OF NARAHIRA: TRIPTYCH.

12. The well-known scene of Narahira passing the base of Fuji impersonated by women. Narahira on horseback on the middle sheet, three attendants on either side.

Triptych. size 15 x 30. Rubbed and toned.

## YEISHO: Worked 1785-1800

205. COURTESAN AND KAMURO: HASHIRAKAKE.
A courtesan in gorgeous robes with a design of a carp climbing the rapids is walking to the right, her little Kamuro is accompanying her.
A pillar print. Good impression, but somewhat toned.

## YEIZAN: Worked 1800-1840

206. TWO GEISHAS.
Two geishas, one of them carrying a samisen, are walking to the right. The colours of their gowns are of rich harmony.
Size, 10½ x 15¼. Good impression, but toned and slightly rubbed.

## YOSHINOBU: Worked 1775-85

207. CRANE AND BOYS.
Two boys are playing with a crane, who is catching a fish in a stone basin. The feathers of the crane are beautifuly blind-printed (small hole).
Size, 7¾ x 10¼. Very fine impression.

## HIROSHIGE AND YEISEN

THE KISOKAIDO—Continued from Lot 127

208. KUTSUKAKA 20: BY YEISEN.
A traveller leading two packed bullocks through a shower. Other travellers fighting their way against the wind.
Good impression and condition.

209. OIWAKE 21. BY YEISEN.
A group of travellers with loads, and a packhorse, are walking at the base of Mt. Asama, grey and black against the sunset.
Good impression and condition. First state.

210. ODAI 22. BY HIROSHIGE.
A red-leafed maple tree rises from a plain where travellers are following the windings of a small blue stream. Pale grey mountains in the distance.
Good impression in fair condition.

211. IWAMURATA 23.
Blind Masseurs fighting. Far distant blue mountains and sunset sky. By Yeisen.
Good impression in fair condition.

212. SHIONADA 24. BY HIROSHIGE.

A big tree stands beside an inn at the border of a river. Far across the water dark mountains are outlined against the dusky sky.

Good impression and condition.

213. YAWATA 25. BY HIROSHIGE.

Coolies cross a bridge over a small blue stream. A Bamboo grove is seen toward the back. Blue mountains against the sky.

Very good impression in fair condition.

214. MOCHIZUKI 26. BY HIROSHIGE.

The full moon appears behind a row of rugged, gnarled pines.

Good impression and condition.

215. ASHIDA 27. BY HIROSHIGE.

The highway dips between green hills, bordered with Cryptomeria.

Good impression and condition.

No. 216. NAYAKUBO

216. NAYAKUBO 28. BY HIROSHIGE.

A bridge, which travellers are crossing, and a large pine tree are silhouetted in black against the misty background, where the shores of the winding river are dimly seen.

Good impression in good condition.

(Illustrated)

217. WADA SNOW 29. BY HIROSHIGE.
Between steep snow covered hills a road mounts to a notch. Sunset sky.
Excellent impression slightly rubbed.

218. SHIMONOSUWA 30. BY HIROSHIGE.
Interior of an inn seen between sliding shutters.
Good impression and condition.

219. SHIOJIRI 31. By Yeisen.
On the right, the Shiojiri Pass descends a green hill. Across the frozen Lake Suma one looks out to the mountainous shore beyond. Fuji rises against a pale sky.
Good impression and condition.

220. MOTOYAMA 33. BY HIROSHIGE.
Wood cutters are resting near a fire by the roadside, where the trunk of a huge pine tree has fallen across the road.
Excellent impression and condition.

No. 221. Semba From the Kisokaido.

221. SEMBA MOONLIGHT 32. BY HIROSHIGE.
Boats are being poled along the windswept river. The delicate branches of willow trees are bending before the moon and wraithlike clouds. By Hiroshige.
A beautiful impression in good condition.
(Illustrated)

222. ATSUKAWA 34. BY HIROSHIGE.
Travellers being entertained in an inn. Noted for the signboards which contain names of engraver and printers.
Good impression in fair condition.

223. NARAI 35. BY YEISEN.
The mountain road passing a shop. View into the blue mountains. Good copy.

224. YABUHARA OR TORII PASS 36. BY YEISEN.
Two women, who are carrying loads of wood, pass two travellers resting by the roadside. Sunset sky behind pale-blue hills.
Good print.

225. FUKUSHIMA 38. BY HIROSHIGE.
A group of travellers entering a barrier gate set between high embankments.
Good impression and condition.

No. 226 MIYANOKOSHI

226. MIYANOKOSHI MOONLIGHT 37. By Hiroshige.
A family crossing a bridge in the moonlight. The far shore with trees gives a wonderful representation of mist and moonlight.
A remarkably beautiful copy of this famous print. Reproduced in the Happer Catalogue.
(Illustrated)

227. AGEMATSU WATERFALL 39. BY HIROSHIGE.

2 Travellers admiring the celebrated waterfall, in front of which rises a jutting cliff with a small cottage.

Good impression and condition.

No. 228. SUWARA RAIN.

228. SUWARA RAIN 40. BY HIROSHIGE.

12. A sudden shower is driving travellers in haste to the shelter of an inn. A rider and another man are silhouetted black against the misty background, sheltering their heads with straw mats.

Beautiful copy in excellent condition.
(Illustrated)

229. NOJIRI WATERFALL 41. BY YEISEN.

2. The waterfall of Ina River rushes down between steep cliffs. A bridge is spanned high above it.

Good impression and condition, fine use of emerald green.

230. MITONO 42. BY HIROSHIGE.

3. People working in the rice fields. A green hill with two torii and flowering trees to the right.

Good impression in good condition.

231. TSUMAGOME 43. BY HIROSHIGE.

2 The road is leading over a mountain where many pines are silhouetted against the sky. Dusk is falling.

Good impression, but slightly rubbed.

232. MAGOME 44. BY YEISEN.

2. A man on a bullock is halting on the mountain road to admire the distant view of a village and misty mountains.

Good impression and condition.

233. OCHIAI 45. BY HIROSHIGE.

2.50 The road winds along a dark green wooded hill that occupies the centre of the picture. Beyond it, a row of faint, misty blue peaks rises along the horizon.

An excellent impression.

234. NAGATSUGAWA 46. BY HIROSHIGE.

4.50 A bridge spans a small stream near a weeping willow. The bay and mountains are seen in the background.

A remarkably fine impression.

235. OKUTE 48. BY HIROSHIGE.

2. Near a jutting rock on which pine trees grow, two peasants with a load of faggots on their backs, are coming up the mountain side. Blue mountains rise into the dusky evening sky at the horizon.

Beautiful impression in good condition.

236. HOSOKUTE 49. BY HIROSHIGE.

8. Two huge pine trees arch the road. Dusk is falling over the mountains and the village in the distance.

Excellent impression and condition.

No. 237. Oi Snow.

237. OI 47. BY HIROSHIGE.

A party of travellers is coming along the road in a heavy snowstorm. Snow-laden pines on both sides. By Hiroshige.

A superb impression of this famous design, the snow not oxydised. Reproduced in Binyon and in Happer.

(Illustrated, p. 92)

238. ONTAKE 50. BY HIROSHIGE.

Travellers are cooking their evening meal in an inn to the right. At the left a woman is cleaning pots at a small rushing stream.

Good impression and condition.

239. FUSHIMI 51. BY HIROSHIGE.

Travellers resting under a huge tree that fills the centre of the picture. Blue summer sky. By Hiroshige.

Good impression and condition.

240. OTA FERRY 52. BY HIROSHIGE.

Three pine trees are growing on the sandy shore of a blue lake. Bamboo groves and mountains on the far shore. Soft sunset sky.

Beautiful impression in good condition.

241. UNUMA 53. BY YEISEN.

A moated castle is rising at the right. Across a blue lake two mountain chains are silhouetted against the sunset sky.

Excellent impression in good condition.

242. KANO 54. BY HIROSHIGE.

Many pine trees are dotting the plain before a Daimyos castle. The cortege of the Daimyo is passing across the front. Dusk is falling.

Excellent impression in good condition.

243. KAWADO NIGHT FISHING 55. BY YEISEN.

Fishing with Cormorants in the night.

Very fine impression in excellent condition, of a rare print.

244. MIEJI 56. BY HIROSHIGE.

Near wild camellia trees with red blossoms and a bamboo grove travellers are talking with each other. One of them points to the village, that is outlined against a glowing sunset in the background.

Beautiful impression in good condition.

245. AKASAKA 57.
A row of fruit trees is outlined against the sky. The roofs of a village appear behind a bridge that spans a small blue rocky stream. By Hiroshige.
Good impression, slightly rubbed condition.

246. TARUI RAIN 58. BY HIROSHIGE.
A pine avenue at the village entrance in the rain. Note the prints hanging in the tea-houses.
Good impression and condition, fine sharp rain.

247. SEKIGAHARA 59. BY HIROSHIGE.
Travellers at an inn under pine trees.
Rather hard in color, slightly rubbed, and two spots.

248. IMASU 60. BY HIROSHIGE.
Travellers leaving the inn early in the morning.
Good impression and condition.

249. KASHIWARA 61. BY HIROSHIGE.
Coolies standing before the Inn Kameya. A park is visible through an open door.
Good impression and condition.

250. SAMEGAI 62. BY HIROSHIGE.
A large pine tree rises in the middle. A village and pine grove at the left.
Excellent copy in good condition.

251. BAMBA OR BABA 63. BY HIROSHIGE.
A village street with men and saddled horses. By Hiroshige.
Good impression and condition.

252. TORIIMOTO 64. BY HIROSHIGE.
From a temple on a steep cliff to the left one has a far view of the bay and mountains that rise dull red against the misty sky.
Very fine impression in excellent condition.

253. TAKAMIYA 65. BY HIROSHIGE.
Two women are carrying large bales up from the dry river flats. Misty mountains across the background.
Good impression and condition.

254. YECHIKAWA 66. BY HIROSHIGE.
2 A group of travellers with a bullock in the foreground. Other travellers cross the bridge toward the marshy flats on the far side of the half dry river. Misty mountains at the horizon.
Good impression and condition.

255. BUSA 67. BY HIROSHIGE.
2. Travellers crossing a stream on a bridge formed by moored boats. Rice fields and pine trees silhouetted against the sky.
Good impression in fair condition.

256. MORIYAMA 68. BY HIROSHIGE.
3 A village street beside a blue stream surrounded by flowering fruit trees.
Excellent impression in good condition.

257. KUSATSU 69. BY HIROSHIGE.
2. A group of women are walking in the river flats, a chain of mountains is faintly outlined against the horizon.
Good impression and condition.

258. OTSU 70. BY HIROSHIGE.
3.50 The blue waters of the bay, dotted with many sails, appear toward the back between two rows of houses. Many people are walking in the street.
Good impression, but rubbed.

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